



Black Sabbath Vol 4

Sabbath Black Vol 4



Essex Music International, Inc.

TRO The Richmond Organization



Black Sabbath Vol 4

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Music transcriptions by Steve Gorenberg and Martin Shellard

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Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Gm F

134111 134211

B♭maj7/F

Gm/F

The image shows a musical score for the song "The Rose Tree". The score is written for a 12-string guitar, as indicated by the "12" in the tablature. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The tablature is written below the bass line, showing fret numbers and fingerings. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the second system. The melody is a simple, folk-like tune, and the bass line provides a harmonic accompaniment. The tablature includes fingerings (1, 2, 3, 4, 5) and a 1 1/2 fret bend. The score is divided into three systems, each with a treble staff, a bass staff, and a tablature staff.

Bbmaj7/F

Eb/F

Faster ♩ = 120

Gtr. 2 tacet

D5

Gtr. 1

Rhy. Fig. 1

End Rhy. Fig. 1

Play 3 times

Verse

Gtr. 1: w/ Rhy. Fig. 1 (7 1/2 times)

D5

1. Long — a - go — I wan - dered through — my — mind, —
 2. Soon the days — were pass - ing in - to — haze, —
 3. So I found — that life — is just a — game, —

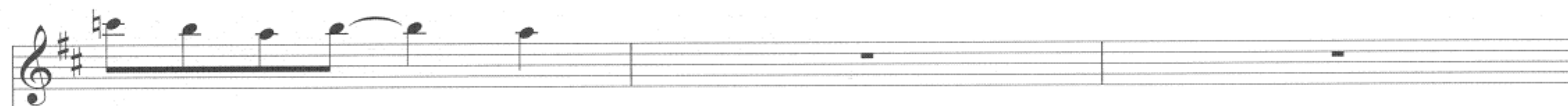
in the land — of fair - y tales — and sto - ries. —
 hap - pi - ness — just did - n't come so eas - y. —
 hurts you know — there's nev - er been a win - ner. —

Lost in hap - pi - ness, — I — knew — no fears. —
 Life was more — than fair - y tales — and day - dreams. —
 Try your hard - est, you'll — still be — a los - er, —



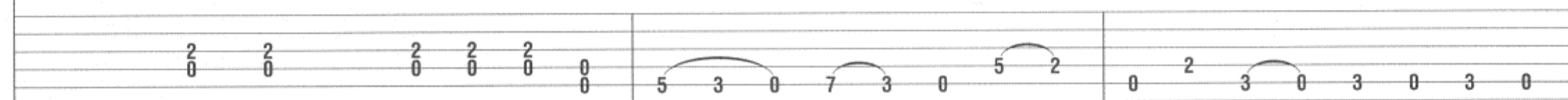
In - no - cence _ and love was _ all _ I _ knew, _
In - no - cence _ was just an - oth - er word, _
the world will still _ be turn - ing when _ you've gone, _

N.C.



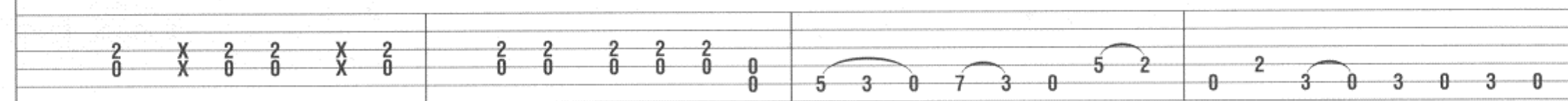
was an il - lu - sion.
was an il - lu - sion.
yeah, when you've gone. _

Gtr. 1



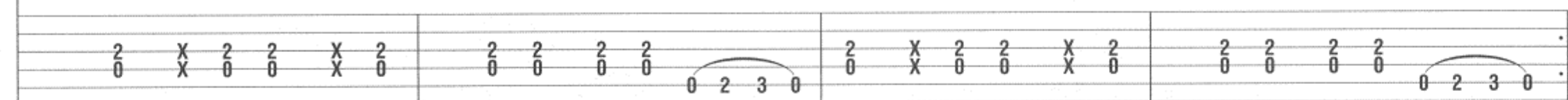
D5

N.C.



1.

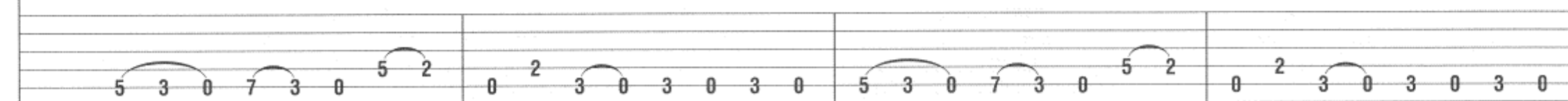
D5



2.

N.C.

*To Coda



*Coda on page 10.

C G/B Bb6(b9) C G/B Bb6(b9)

let ring ----- let ring -----

Faster ♩ = 212 (♩ = $\overset{3}{\text{♩}}$)
N.C.(A)

Play 3 times

* P.M. -----

*Palm mute low string only.

D5 E5 D5 E5 D5 E5 D5 E5 D5

Gtr. 3 (elec.)

mf
w/ dist.

Gtr. 1

let ring - - let ring - - - let ring - - - - - let ring - - - let ring - - - - - let ring - - -

Gtr. 3 tacet
N.C.(A)

Gtr. 4 (elec.)

mf
w/ dist.

Gtr. 1

1.

2.

(14)

(7)

Gtr. 4 tacet

A7sus2 Asus4 A

Gtr. 1

let ring -----

let ring -----

A7sus2 Asus4 A Asus4 A

Gtr. 5 (elec.)

Gtr. 6 (elec.)
divisi

w/ dist. & slide
mf

w/ dist. & slide
mf

*
12/16 9/13

*Gtr. 6 to left of slashes in tab.

Gtr. 1

let ring -----

let ring -----

A7sus2 Asus4 A Asus4 A Asus4 *F5/A

let ring -----| let ring -----|

*Bass plays A.

**E5/A Asus4

A

let ring -----|

**As before

A7sus2 Asus4 A

let ring -----| let ring -----|

A7sus2

Asus4

A

Asus4

A

12/16 (12/16) 9/13

let ring -----

let ring -----

A7sus2

Asus4

A

Asus4

A

Asus4

*F5/A

12/16 9/13

let ring -----

let ring -----

*Bass plays A.

Gtrs. 5 & 6 tacet

**G5/A

A

Gtrs. 5 & 6

14 (14) 10

10/12 (12/12) 2 2

**As before

♩ = 106 (♩ = ♩)

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

Rhy. Fig. 2

End Rhy. Fig. 2

Gtrs. 1 & 3

Chorus

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

Lost in the wheels — of con - fu - sion,

Riff A

End Riff A

Gtr. 4
divisi

Riff A1

End Riff A1

Gtrs. 3 & 4: w/ Riffs A & A1 (3 times)

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

run - ning through val - leys of tears. —

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

Eyes full of an - gry de - lu - sion,

A5

C5

E5

D5

E♭5 D5

E♭5 D5

C5

hid - ing in ev - 'ry - day fears. —

Faster ♩ = 140

N.C.

Gtr. 1

First system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (5, 3, 0, 7, 3, 0, 5, 2) and slurs. Labels: P.M. (Pickup), P.M. (Pickup).

Second system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (0, 2, 3, 0, 3, 0, 3, 0, 5, 3, 0, 7, 3, 0, 5, 2, 0, 4, 2, 3, 0, 3, 0, 3, 0). Label: P.M. (Pickup).

Third system of guitar notation. Treble clef. Chords: C, G/B, Bb6(b9). Melody line with eighth notes and slurs. Bass line with fret numbers (3, 2, 0, 2, 0, 0, 1, 0, 0, 0, 0, 0, 0, 1). Labels: let ring, rit. (ritardando).

Fourth system of guitar notation. Treble clef. Chords: C, G/B, Bb6(b9), D5. Melody line with eighth notes and slurs. Bass line with fret numbers (3, 2, 0, 2, 0, 0, 1, 0, 0, 0, 0, 0, 0, 0, 2, 0, X, 2, 0, 2, 0, 2, 0). Label: P.M. (Pickup).

Fifth system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (2, 0, 2, 0, 2, 0, 2, 0, 0, 2, 3, 0, 2, 0, X, 2, 0, 3, 0, X, 2, 0, X, 2, 0, 3, 0, 2, 0, 3, 0, 3, 0, 3, 0, 3, 0, 0, 2, 3, 0). Label: *D.S. al Coda (take 2nd ending).

⊕ Coda

Sixth system of guitar notation. Treble clef. Melody line with eighth notes and slurs. Bass line with fret numbers (0, 2, 3, 0, 3, 0, 3, 0). Label: rit. (ritardando).

*On page 3

“The Straightener”

Slower ♩ = 106

Gtr. 7 (12-str. elec.)

Gm

Gsus4

G5

Gsus4

Gm

Gsus4

Gtr. 1 tacet

G5

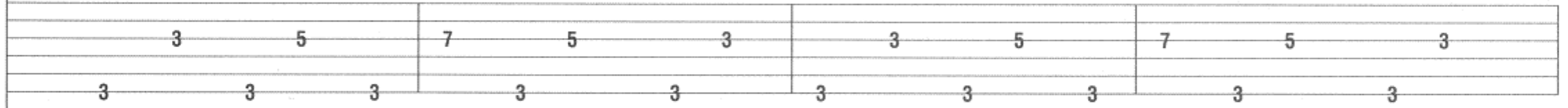
Gsus4

F5

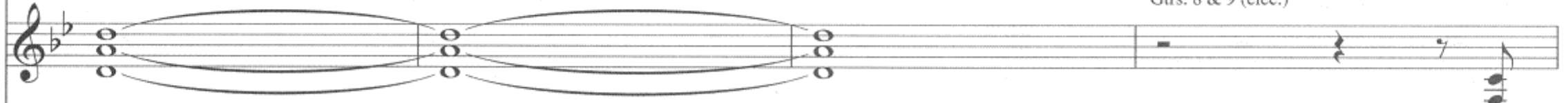


mf

w/ clean tone
let ring throughout



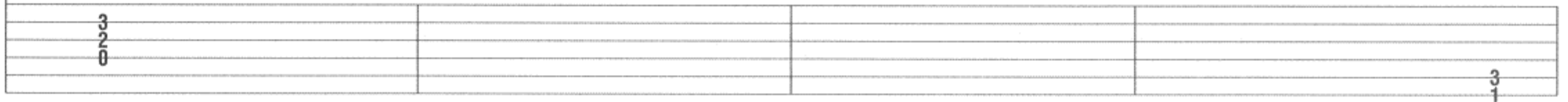
Gtr. 1



*Gtrs. 8 & 9 (elec.)

mf

w/ dist.



*Composite arrangement

G5

F5

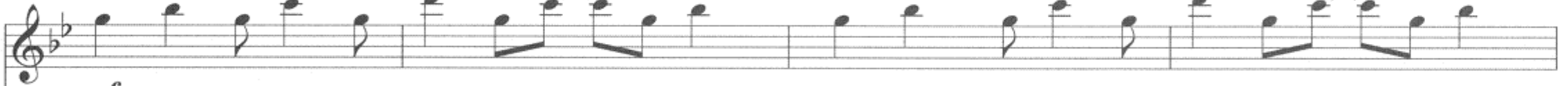
Bb5 F5

G5

F5

Riff B1

Gtr. 10 (elec.)



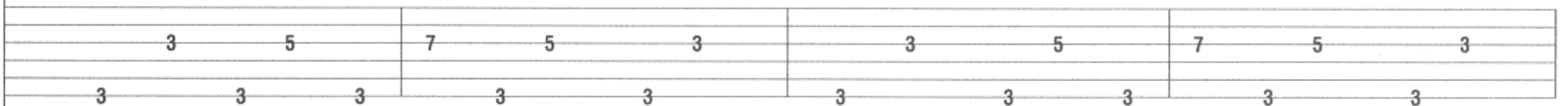
mf

w/ clean tone
w/ Leslie
let ring throughout

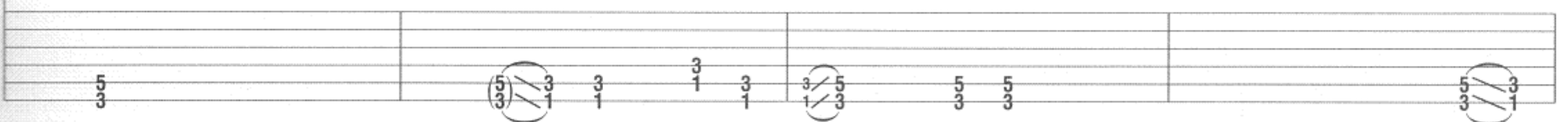


Gtr. 7

Riff B



Gtr. 8 & 9



B \flat 5 F5 G5

End Riff B1

End Riff B

Gtrs. 7 & 10: w/ Riffs B & B1 (till fade)

G5 F5 B \flat 5 F5 G5 F5

Gtrs. 8 & 9

B \flat 5 F5 G5

Guitar Solo

Gm

Rhy. Fig. 3

Gtr. 11
(acous.)

mf

Gtr. 8

First system of musical notation. The top staff is for Gtr. 11 (acous.) and the bottom staff is for Gtr. 8. The Gtr. 11 staff shows a rhythmic figure with eighth and sixteenth notes. The Gtr. 8 staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Gtr. 9

Second system of musical notation. The top staff is for Gtr. 9 and the bottom staff is for Gtr. 8. The Gtr. 9 staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The Gtr. 8 staff shows a rhythmic figure with eighth and sixteenth notes.

F

Gm

End Rhy. Fig. 3

Third system of musical notation. The top staff is for Gtr. 11 (acous.) and the bottom staff is for Gtr. 8. The Gtr. 11 staff shows a rhythmic figure with eighth and sixteenth notes. The Gtr. 8 staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The bottom staff is for Gtr. 9 and shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

Gtr. 11: w/ Rhy. Fig. 3 (till fade)

Gm

Gtr. 9

Fourth system of musical notation. The top staff is for Gtr. 9 and the bottom staff is for Gtr. 11. The Gtr. 9 staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The Gtr. 11 staff shows a rhythmic figure with eighth and sixteenth notes, including a triplet of eighth notes.

Gtr. 8

Fifth system of musical notation. The top staff is for Gtr. 8 and the bottom staff is for Gtr. 11. The Gtr. 8 staff shows a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The Gtr. 11 staff shows a rhythmic figure with eighth and sixteenth notes, including a triplet of eighth notes.

Gtr. 8 *8va* *loco*

Gtr. 9 *8va* *loco*

F

Gm
8va

18 15 18 15 18 18 15 15 18 15 15 18 15 15 18 15 15 18 15 15 18 15

8va

15 18 15 15 18 15 15 18 15 15 18 15 15 18 15

18 18 18 18 18 18 18 18 18 18 18 18 18 18

[illegible][illegible]

[illegible][illegible][illegible]

[illegible]

The musical score for "L'Espresso" by Francesco Schimone is presented in two systems. The first system contains the first two measures of the piece, and the second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is indicated by a dashed line labeled "8va". The score includes various musical notations such as notes, rests, and fingerings.

Begin fade

F

8va -

let ring - - - - -

15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18

8va -

18 20 18 20 18 20 18 20 18 20 18 20 18 20 18 20 18 20

8va

loco

loco

The first system of the musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a triplet of eighth notes (G4, A4, Bb4) beamed together. This is followed by a quarter note (C5), an eighth note (Bb4) beamed with the previous quarter note, and another quarter note (A4). The next measure contains a quarter note (G4), an eighth note (F4) beamed with the previous quarter note, and a quarter note (E4). The final measure of the system consists of a half note (D4) and a quarter note (C4). The system concludes with a double bar line.

F
8va

18/20 18 21 20 18 20 21 20 18 20 18 20 21 20 18 20 18 20 21 20 18 20 18 20 21 20 18 20 18

17 18 17 15 17 18 17 15 17 15 17 18 17 15 17 15 17 18 17 15 17 18 17 15 17

Gm
8va

18 (20) 18 (20) 18 (20) 18 (20) 18 20 18 20 18 18 20 18 20 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

17 18 17 15 17 18 17 15 17 15 17 18 17 15 17 15 17 18 17 15 17 18 17 15 17

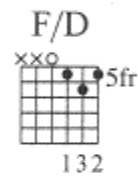
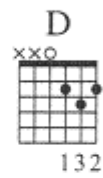
8va

18 15 18 15 17 (17) 15 17 17 15 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17

15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18 15 18

Tomorrow's Dream

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne



*Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro

Moderately ♩ = 108

B5 D5 E5 D5 E5 G5/A E5 D B5 D5 E5 D5 E5 G5/A E5

Play 3 times

**Gtr. 1 (dist.)

Rhy. Fig. 1

End Rhy. Fig. 1

The Intro section features a guitar melody in 4/4 time, starting with a forte (f) dynamic. The melody is composed of eighth and quarter notes, with some triplets. The bass line is a simple eighth-note pattern. The guitar and bass staves are shown with tablature, indicating fret numbers and string numbers.

*Recording sounds 1/4 step sharp.

**Doubled throughout

Verse

D N.C. ***E5 D A/D

1. Well, I'm leav - ing to - mor - row at day - - - break, catch the

Rhy. Fig. 2

End Rhy. Fig. 2

The Verse section begins with a guitar melody in 4/4 time, featuring a mix of eighth and quarter notes. The melody is composed of eighth and quarter notes, with some triplets. The bass line is a simple eighth-note pattern. The guitar and bass staves are shown with tablature, indicating fret numbers and string numbers.

***Chord symbols reflect implied harmony.

Gtr. 1: w/ Rhy. Fig. 3 (2 times)

E5 D A/D E5

fast - est train there I find. Yes, I'm leav - ing the sor - row and heart -

Rhy. Fig. 3

End Rhy. Fig. 3

The Verse section continues with a guitar melody in 4/4 time, featuring a mix of eighth and quarter notes. The melody is composed of eighth and quarter notes, with some triplets. The bass line is a simple eighth-note pattern. The guitar and bass staves are shown with tablature, indicating fret numbers and string numbers.

Interlude

D N.C. D N.C. End Rhy. Fig. 4

Gtr. 1

The musical notation for guitar 1 consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a 4/4 time signature. It begins with a D4 note, followed by a quarter rest, then a quarter note D4, a quarter note E4, and a quarter note F#4. This is followed by a half note G#4, a half note A4, and a half note B4. The melody then continues with a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter note E4. The final measure of the melody is a quarter note D4, a quarter note C#4, a quarter note B3, and a quarter note A3. The rhythmic pattern is written below the staff and consists of a series of numbers: 2 2 2 0 2 3 2 0 2 3 2 0 2 0 0. The numbers are grouped into measures by vertical lines.

E5 D A/D E5
 let ring —————
 12 12 14 12 12 14 14 14 14 12 0 0 2 2 0 2 2 0 7 12 12 14 12 12 14 14

Verse

Gtr. 1: w/ Rhy. Fig. 3 (3 times)

2. Send me love and I may — let you see — me, send me

E5 D A/D E5

all that can fit in my head. ____ But if you real - ly want ____ me to an -

D A/D E5 B5 D5

- swer, I could on - ly let you know when I'm dead. ____

Gtr. 1

let ring -----

7 12 12 14 12 12 14 14 12 12 0 9 12 10

Gtr. 1: w/ Rhy. Fig. 1

E5 D5 E5 G5/A E5 D B5 D5

Play 3 times

Bridge

E5 D5 E5 G5/A E5 D

When sad - ness

Gtr. 2 (slight dist.)

f

let ring -----

7 7 7 7 7 7

Gtr. 1

let ring -----

14 14 14 12 14 12 14 12 12 12 12 12 0 2 3 3 2 3

F/D

fills — my days, — it's time — to turn — a - way —

let ring — let ring —

let ring — let ring —

D
Gtr. 3
(dist.)
f

F/D

and let — to - mor - row's dreams — be - come — re - al -

f

let ring — let ring —

let ring — let ring —

Gtr. 1: w/ Rhy. Fig. 4

Gtr. 2 tacet

D

N.C.

(cont. in notation)

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains the lyrics "i - ty" followed by a long dash, then "to me." The middle staff is a guitar line in treble clef, labeled "Gtr. 3" above the first measure. It features a melodic line with a flat (Bb) and a "let ring" instruction with a dashed line. The bottom staff is a guitar line in bass clef, also labeled "Gtr. 3", showing a bass line with a "let ring" instruction and a dashed line. The system concludes with a double bar line.

Guitar Solo

Gtr. 3 tacet

N.C.

Gtr. 1

The second system of the musical score consists of two staves. The top staff is a guitar line in treble clef, labeled "Gtr. 3" above the first measure. It contains a guitar solo with a key signature of one sharp (F#). The bottom staff is a guitar line in bass clef, labeled "Gtr. 1" above the first measure. It contains a bass line with a key signature of one sharp (F#). The system concludes with a double bar line.

The third system of the musical score consists of two staves. The top staff is a guitar line in treble clef, labeled "Gtr. 3" above the first measure. It contains a guitar solo with a key signature of one sharp (F#). The bottom staff is a guitar line in bass clef, labeled "Gtr. 1" above the first measure. It contains a bass line with a key signature of one sharp (F#). The system concludes with a double bar line.

Gtr.1: w/ Rhy. Fig. 4

3. So re - al -

Gtr. 1: w/ Rhy. Fig. 3 (4 times)

ize I'm much bet - ter with - out ____ you, you're not the one and on - ly thing in my heart. ____ I'll just go

back to pre - tend - ing I'm liv - ing, but this time I'm gon - na have the star part. ____

Gtr. 1	D
--------	---

[illegible]

Changes

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Drop D tuning, down 1 step:
(low to high) C-G-C-F-A-D

Intro

Moderately ♩ = 78

D G6/D D G6/D D

1. I feel un - hap -

*Gtr. 1
mf
w/ fingers
let ring throughout

TAB

7 7 5 7 8 9 7 8 9 5 7 7 5 7 8 9 7 8 9 5 7 7 5

0 0

*Piano arr. for gtr.

Verse

D G6/D D G6/D D

- py, I feel so sad, I've lost the best
long — we shared each day. In love to- geth -
to re - al - ize, and I can

Rhy. Fig. 1

7 7 5 7 8 9 7 8 9 5 7 7 5 7 8 9 7 8 9 5 7 7 5

0 0

Em D G6/D D

— friend — that I ev - er had. She was my
- er — we found the way. But soon the
still hear — her last good - byes. Now all my

End Rhy. Fig. 1

0 0 0 0 0 0 7 8 9 7 8 9 5 7 7 5

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

G6/D

D

G6/D

D



wom - an,
world _____
days _____

I love her so, _____
had its e - vil way. _____
are filled with tears. _____

but it's too
My heart was
Wish I could

Em

D

G6/D

D



late now, —
blind - ed, —
go back —

I've let her go. _____
love went a - stray. _____
and change these years. _____

Chorus

G

F#m

Em



I'm go - ing through chang - es. _____

Gtr. 1 Rhy. Fig. 2

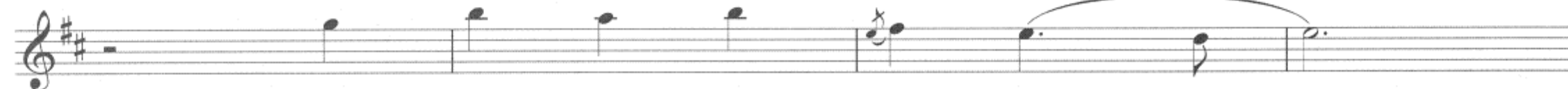
End Rhy. Fig. 2



G

F#m

Em



I'm go - ing through chang - es. _____

Interlude

Gtr. 1

G

F#m

Em



A G Bm7

Fingering: 7 7 7 6 5 5 | 0 0 7 8 0 | 2 4 4 2 3 3

To Coda

Bm A Bm

Fingering: 2 3 4 4 2 | 2 0 7 6 5 | 2 4 3 2 2 2 | 2 3 4 4 4 2 | 2 3 4 4 4 2 | 2 4 3 2

1.
Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas.)

D G6/D D G6/D D

2. We shared the years,—

2.
Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

11 D

3. It took so

⊕ Coda

Outro

Gtr. 1 Bm A Bm

Fingering: 2 4 3 2 2 2 | 2 3 4 4 4 4 | 2 3 4 4 4 2 | 2 3 4 4 4 2 | 2 3 4 4 4 2 | 2 3 4 4 4 2

FX

By Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C[♯]-F[♯]-B-E-G[♯]-C[♯]

A

Free time

N.C.

Gtr. 1 (dist.)

8va -----

P.M. - - - - -
*w/ delay & noise gate

Harm. - - - - -

17 17 15 15 15 15 15

Pitch: G G G G G

**Vol. swell

8va -----

mf f mp pp mf

Harm. - - - - -

5 5 5 5 5 5 5

G G G G G G G

***Knock on guitar body.

B

N.C.

heavy P.M. -----

heavy P.M. -----

1 1 1 1 1 1 1

†1st string sounded by fretting hand.

8va 7 loco

Harm. - - - - -
heavy P.M. - - - - -

4 5 0 5 3 1 2.2 5 5 5 9 8 7 6 6 8 6

Pitch: A D G F#

††Harmonic located two-tenths between 2nd and 3rd frets.

8va -----

heavy P.M. - - - - -

10 8 8 10 6 8 8 6 5 5 0 5

Pitch: G G A

Supernaut

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

Intro
Moderately ♩ = 116

N.C.
Riff A
*Gtrs. 1 & 2 (elec.)
(Hi-hat) 2
f
w/ dist.

*Gtr. 2: w/ wah-wah (used as filter).
Composite arrangement

Gtrs. 1 & 2: w/ Riff A
End Riff A Riff B
Gtr. 3 (elec.)
f
**w/ dist. & wah-wah

**Wah-wah used as filter.

Gtr. 3 tacet
***E7
Gtr. 1
End Riff B
N.C.
D
P.M. -----|

***Chord symbols reflect implied harmony.

G5 D5 E7 N.C. D5 G5 D5
P.M. -----|

E7 N.C. D5 G5 D5 E7 N.C. D5

P.M. -----

Verse

G5 D5 E7 N.C. D5 G5 D5 E7

1. I want to reach out and touch the sky. _____
2. I've crossed the o - ceans, turned ev - 'ry bend. _____

Rhy. Fig. 1

End Rhy. Fig. 1

P.M. -----

Gtr. 1: w/ Rhy. Fig. 1 (1 1/2 times)

N.C. D5 G5 D5 E7 N.C. D5

I want to touch the sun, but I _____ don't need to fly. _____
I've found the cross - ing at the gold - en rain - bow's end. _____
I'm gon - na climb up ev - 'ry
I've been through mag - ic and through

To Coda

G5 D5 E7 N.C. D5 G5 D5

moun - tain of the moon _____
life's re - al - i - ty. _____
and find the dish that ran a - way with the spoon. _____
I've lived a thou - sand years and nev - er found the key. _____

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

P.M. -----

Interlude

D.S. al Coda

Gtrs. 1 & 2: w/ Riff A (2 times) Gtr. 3: w/ Riff B Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Interlude

Gtrs. 1 & 2: w/ Riff A

3

Guitar Solo

Gtrs. 1 & 2: w/ Riff A (5 times)

Gtr. 3: w/ Riff B (5 times)

N.C.

Gtr. 4 (elec.)

15 (12) 15 12 (15) 14 12 (14) 14 12 (14) 12 (14) 12 (14) 12 (14) 14 12 (14) 14

12 (14) 12 (14) 14 12 (14) 14 12 14 12 12 (14) 12 (14) 12 (14) 12 (14)

14 14 14 14 12 14 12 14 12 14 12 15 14 12 15 14 12 15 14 12 15 14

12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 15 14 12 12 15 12 15 12 14

Interlude

Gtrs. 1 & 2: w/ Riff A
N.C.

Gtr. 4 tacet

14 12 14 14 12 12 15 15 12 15 12 15 12 15 12 12 15 12 14 12 14 14

Gtr. 3

[illegible]

Gtrs. 1 & 2

[illegible]

Percussion Solo

Gtrs. 1, 2 & 3 tacet

(Drums) **3**

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, drums, and bass. The guitar part is written in treble clef with a key signature of one sharp (F#). The drums part is indicated by a double bar line and a "3" in a box, suggesting a 3/4 time signature. The bass part is written in bass clef. The score is divided into three measures. The first measure contains the main melody and bass line. The second measure contains a guitar solo. The third measure contains a drum solo. The score is presented in a clean, black and white format.

E

B

Play 8 times

Gtr. 5 (acous.)

[illegible]

Interlude

Gtr. 5 tacet

E7

N.C.

D5

G5

D5

E7

Gtr. 1

P.M.

Gtr. 1

P.M.

N.C. D5 G5 D5 E7

P.M. -----

N.C. D5 G5 D5 E7

P.M. -----

N.C. D5 G5 D5

P.M. -----

Verse

Gtr. 1: w/ Rhy. Fig. 1 (3 times)

E7 N.C. D5 G5 D5 E7 N.C. D5

3. Got no re - li - gion, don't need no friends, _____ got all I want and I don't

G5 D5 E7 N.C. D5 G5 D5 E7

need to pre - tend. _____ Don't try to reach me, 'cause I'll tear up your mind. _____

Outro

Gtrs. 1 & 2: w/ Riff A (till fade)

N.C. D5 G5 D5

I've seen the fu - ture and I've left it be - hind. _____

Gtr. 3: w/ Riff B (till fade)

Begin fade

Fade out

8 12

Snowblind

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

1. 2.

Intro

Slowly ♩ = 56

E5 F#5 G5 D5 E5

C

D

C

D

Rhy. Fig. 1

End Rhy. Fig. 1

*Gtr. 1 (dist)

f let ring ----- let ring ----- let ring ----- let ring -----

TAB: 9 11 12 (12) 7 9 (9) 0 3 2 0 1 0 0 2 3 2 3 2 0 3 2 0 1 0 0 2 3 2 3 2 0

*Doubled throughout



3rd time, Gtr. 2 tacet.

E5

D5

N.C.

E5

D5

N.C.

End Rhy. Fig. 2

Rhy. Fig. 2

P.M. let ring --- P.M. let ring ---

TAB: 9 7 9 0 9 0 7 7 5 7 9 7 9 0 9 0 7 7 5 7 9 7 9 0 9 0 7 7 5 7 9

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5

D5

N.C.

E5

D5

N.C.

1. What you get or what you need, _____
2. Some-thing blow - in' in my head, _____
3. Let the win - ter sun shine on, _____

things that don't come eas - i - ly. _____
winds of ice that soon will spread _____
let me feel the frost of dawn. _____

Feel - ing hap - py in my pain, _____
down to freeze my ver - y soul. _____
Build my dreams on flakes of snow, _____

i - ci - cles with - in my brain. _____ (Whispered:) Co - caine. _
Makes me hap - py, makes me cold. _____
soon I'll feel the chill - ing glow. _____

1.

N.C. C Dsus2 N.C. C D5

Gr. 1 Riff A End Riff A

let ring ----- let ring ----- let ring ----- let ring -----

2.

To Coda

Interlude

Gr. 1: w/ Rhy. Fig. 1

N.C. C D5 E5 F#5 G5 D5 E5 C D

let ring ----- let ring -----

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

Gr. 1 Riff B End Riff B

let ring ----- let ring ----- let ring ----- let ring -----

Bridge

Gr. 1: w/ Riff B (4 times)

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

My eyes are blind but I can see

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

the snow flakes glis - ten on the tree.

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

The sun no long - er sets me free.

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

I feel the snow - flakes freez - ing me.

*Gtr. 2 (dist.)

f
12 15

*Two gtrs. arr. for one.

Guitar Solo

Gtr. 1: w/ Riff B (4 times)

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

f

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

f

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

f

Em D6sus4 A9/C# Cmaj7 B^{sus4}_{addb6}

Coda

Interlude

Double-time feel (♩ = $\frac{3}{4}$)

*E5

D5

E5

D5

Right!

Gtr. 1

*Chord symbols reflect basic harmony.

E5
Riff C

D5

E5

D5

End Riff C

Bridge

Gtr. 1: w/ Riff C (2 times)

E5

D5

E5

D5

Don't you think I know what I'm do - ing?

Don't tell me that it's do - ing me wrong. —

End double-time feel

D5

You're the one that's real - ly the los - er.

This is where I feel I be - long. —

Right!

(♩ = ♩)

Gtr. 1: w/ Riff A

N.C.

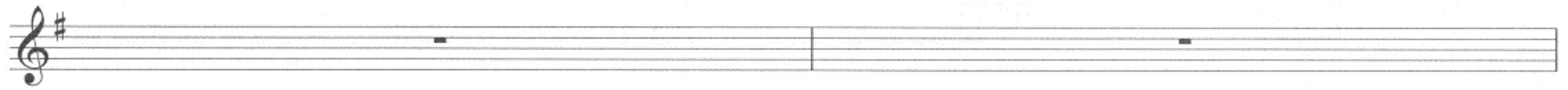
C

Dsus2

N.C.

C

D5



Gtr. 1: w/ Rhy. Fig. 2

E5

D5

N.C.

E5

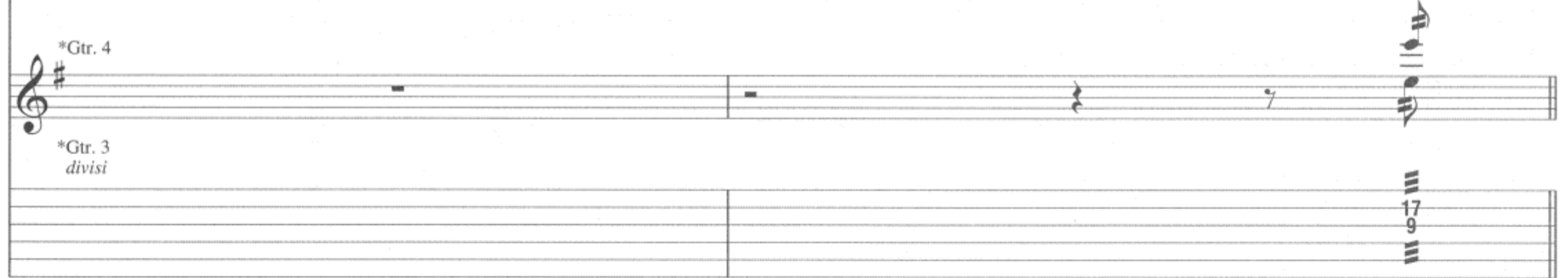
D5

N.C.



*Gtr. 4

*Gtr. 3
divisi



*Strings arr. for gtr.

Verse

Gtr. 1: w/ Rhy. Fig. 2 (2 times)

E5

D5

N.C.

E5

D5

N.C.

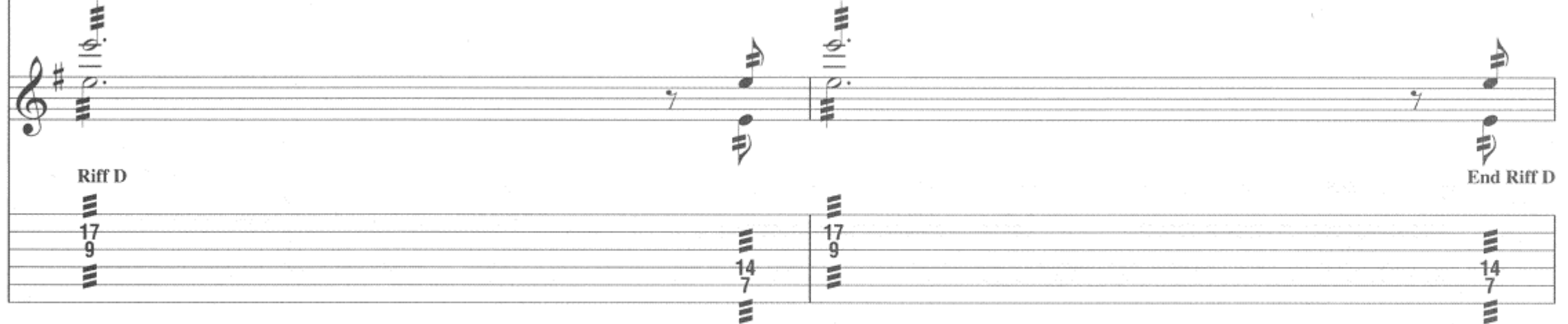


4. Crys - tal world with win - ter flow - ers ____

turn my days to fro - zen hours. ____

Riff D1

End Riff D1



Gtrs. 3 & 4: w/ Riffs D & D1

E5

D5

N.C.

E5

D5

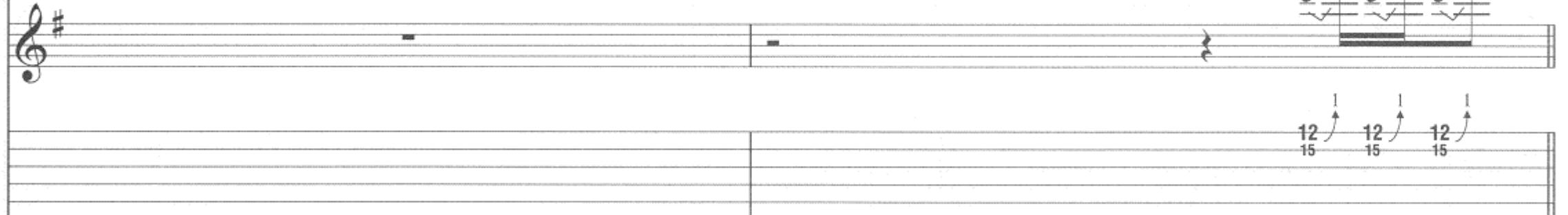
N.C.



Ly - ing snow blind in the sun. ____

Will my ice age ev - er come? ____

Gtr. 2



Guitar Solo

Gtr. 1: w/ Rhy. Fig. 2 (till fade)

Gtr. 2

E5

D5

N.C.

Gtr. 4

Riff E1

End Riff E1

Gtr. 3

divisi

Riff E

End Riff E

Gtrs. 3 & 4: w/ Riffs E & E1 (till fade)

E5

D5

N.C.

E5

D5

N.C.

E5

D5

N.C.

The musical notation for the guitar solo in "Sweet Home Alabama" is shown on a single staff. The key signature is one sharp (F#), and the time signature is 4/4. The solo is divided into three sections: E5, D5, and N.C. (Natural Chord). The E5 section consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line. The D5 section consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line. The N.C. section consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line. The notation includes various musical symbols such as accidentals, ties, and slurs.

[illegible]

The musical notation for the guitar solo in "Sweet Home Alabama" is presented on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes a treble clef, a key signature of one sharp, and a time signature of 4/4. The solo begins with a power chord on E5, indicated by a bracket and the label "E5". This is followed by a triplet of eighth notes, a quarter note, and another triplet of eighth notes. The notation then shows a series of power chords: D5, and N.C. (Natural Chord). The notation includes various musical symbols such as brackets, slurs, and accidentals, indicating the specific notes and chords to be played. The notation is written in a standard musical notation style, with notes on the staff and a key signature of one sharp.

Begin fade

E5

D5

N.C.

12 15 12 15 12 15 12 15 12 15 12 15 12 15 15 18 15 18 5

[illegible]

The 'Fade out' section of the musical score for 'The Sound of Silence' is shown. It features a treble clef and a key signature of one sharp (F#). The notation includes a series of chords and melodic lines. The chords are labeled E5, D5, and N.C. (No Chord). The melodic lines are indicated by numbers 12, 14, 15, 17, and 19, with arrows showing the sequence of notes. The section ends with a 'Fade out' instruction.

Cornucopia

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Slowly ♩ = 72

E5 B5 A#5 B5 A#5 B5 F5

N.C. E5 F5 A#5 B5 E5 B5 A#5 B5 A#5 B5 F5

*Gtrs. 1 & 2 (dist.)

mf

T
A
B

*Composite arrangement

1.

N.C. E5 F5 A#5 B5

2.

N.C. E5 F5 A#5 B5

E5 F5 A#5 B5 E5 F5 A#5 B5

rit.

Faster ♩ = 144

**E5

D5

E5

let ring

**Chord symbols reflect implied harmony.

D5

E5

let ring

Verse

E

D5

E

1. Too much _ near _ the _ truth, _ they _ say. _ _ _ _ _ Keep it _ _ till _ _ an - oth -

let ring -----

let ring -----

D5

E5

D5

E

er ____ day. ____ Let them ____ have ____ their ____ lit - tle ____ game. ____ De -

let ring ----- | let ring -

7 7 7 7 9 9 X 7 7 7 7
5 5 5 5 7 7 7 5 5 5 5 5
0 0 0 0 0 0 0 0 0 0 0 0

D5

D

Dmaj7

D

Dmaj7

lu - sion — helps — to — keep them — sane. —————

let ring ————— |

let ring ————— |

let ring ————— |

9 9 9 9 7 7 7 7 5 5 5 5 7 6 7 5 0

Interlude

E5

Riff A

D5

E5

End Riff A

E

D5

E5

Verse

Gtrs. 1 & 2: w/ Riff A (3 1/2 times)

E5

D5

E5

D5

E5

D5

E5

Chorus

Slower ♩ = 68

D Dmaj7/C# A5 B5 N.C.

con - crete _____ maze. _____
soul to _____ use. _____ } You're gon - na

Gtrs. 1 & 2

D Dmaj7/C# A5 B5 N.C. D Dmaj7/C# A5 B5 D5

go in - sane. _ I'm tryin' to save your brain. _

To Coda

D Dmaj7/C# A5 B5 G#5 E5 F5 A#5 B5 E5 F5 A#5 B5 E5 F5 A#5 B5

rit.

Interlude

Slower ♩ = 43

Gtr. 2 tacet

Asus2 G6/A D Dm7 Asus2 G6/A

Gtrs. 1 & 2

let ring ----- let ring ----- let ring ----- let ring -----

D Dm7 Asus2 G6/A D Dm7

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

Asus2 G6/A D Dm7

let ring -----| let ring -----| let ring -----|

Faster ♩ = 148

A5 E5 A5

Gtr. 1

Gtr. 2

*6th string sounded when releasing quarter-step bend (next 10 meas.)

E5 A5 E5

Al - right!

let ring -----|

let ring -----|

A5

they don't know what I _____ hide. _____

G5

Interlude

A5

Gtrs. 1 & 2

E5

let ring -----|

1., 2.

3.

A5

E5

E5

1/4

1/4

1/4

1/4

1/4

1/4

let ring -----|

let ring -----|

let ring -----|

let ring -----|

let ring -----|

let ring -----|

*As before.

Slower ♩ = 70

Gtr. 1

D Dmaj7/C# A5 B5 D5 Dmaj7/C# A5 B5

Gtr. 2

E5 F5 A#5 B5 E5 F5 A#5 B5 E5 F5 A#5 B5

Gtr. 2 tacet

rit.

Faster ♩ = 144

E5

Gtrs. 1 & 2

let ring

D E5

let ring

D E5

D.S. al Coda

⊕ Coda

E5 F5 A#5 B5

rit.

Laguna Sunrise

By Frank Iommi, Terence Butler, William Ward and John Osbourne

§ **A**

Moderately slow ♩ = 80

D

Gtr. 2 (acous.)

Musical notation for Gtr. 2 (acous.) in 4/4 time, key of D major. The notation shows a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and a final eighth note. The dynamic marking *mf* is present.

Tablature for Gtr. 2 (acous.) showing fret numbers 7, 4, 5, 4, 7, 4 on the first staff, and 7, 4, 5, 4, 7, 4, 5, 7, 4 on the second staff.

Gtr. 1 (12-str. acous.)

Musical notation for Gtr. 1 (12-str. acous.) in 4/4 time, key of D major. The notation shows a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and a final eighth note. The dynamic marking *mf* is present. The notation includes "let ring" markings with dashed lines.

Tablature for Gtr. 1 (12-str. acous.) showing fret numbers 0, 2, 2, 0, 0, 0, 0, 2, 2, 0, 0, 0, 5 on the first staff, and 0, 0, 0, 0, 0, 0, 0, 0, 0, 5 on the second staff.

F/D

D

Musical notation for Gtr. 2 (acous.) in 4/4 time, key of D major. The notation shows a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and a final eighth note. The dynamic marking *mf* is present.

Tablature for Gtr. 2 (acous.) showing fret numbers 4, 5, 7, 7, 7, 4, 5, 4, 7, 4 on the first staff, and 7, 4, 5, 4, 7, 4 on the second staff.

Musical notation for Gtr. 1 (12-str. acous.) in 4/4 time, key of D major. The notation shows a melodic line starting with a quarter rest, followed by eighth and sixteenth notes, and a final eighth note. The dynamic marking *mf* is present. The notation includes "let ring" markings with dashed lines.

Tablature for Gtr. 1 (12-str. acous.) showing fret numbers 8, 5, 5, 0, 0, 8, 0, 8, 5, 5, 0, 0, 0, 2, 2, 0, 0, 0, 0, 0 on the first staff, and 8, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0, 0 on the second staff.

4th time, To Coda 1

5th time, To Coda 2

G5

F/D

Asus2 A5 G5 1. Asus2 A5 2. Asus2 A5

B C Am Dm(add9)

G Bb

5 5 5 6 8 8

let ring

5 4 3 3 3 4 5 8 7 6 6 0

⊕ Coda 1

D.S. al Coda 2

Asus2 A5 G5 Asus2 A5

6 7 6 9 6

let ring

4 2 2 0 2 0 7 5

⊕ Coda 2

Begin fade

Fade out

Asus2 A5 G5 Asus2 A5 G5 Asus2 A5 G5 Asus2 A5

6 7 6 9 6

let ring

4 2 2 0 2 0 7 5

St. Vitus' Dance

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 step:
(low to high) D-G-C-F-A-D

Intro

Moderately fast ♩ = 149

D5 Dsus4 D

Gtr. 1 (dist.)

mf

let ring -----| let ring -----| let ring -----|

1 (3) 0 3 0 2 3 2 0 3 2 2 3 2 0 3 2 3 0 0

D5 Dsus4 D

let ring -----| let ring -----| let ring -----|

3 3 3 3 0 3 0 2 2 3 2 3 0 3 2 3 2 0 2 3 2 3 0 0 0

Half-time feel

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

*Gtrs. 1 & 2

let ring ---|

12 12 12 0 10 8 13 15 14 15 17 12 12 12 8 10 8 13 15 14 15 17 12 12 12 8 10 8 13 15 14 15 17

*Gtr. 2 (dist.), played *mf*.

Verse

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

1. So you think _ you _ know _ what's go - ing on _ in - side _ her _ head. _ You

Rhy. Fig. 1 End Rhy. Fig. 1

12 12 12 10 10 8 13 15 14 15 17 12 12 12 10 10 8 13 15 14 15 17

Gtrs. 1 & 2: w/ Rhy. Fig. 1

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

think she wants _ your _ mon - ey _ but it's you _ she wants _ in - stead.

Interlude

D5 Dsus4 D

Gtr. 1

let ring ----- | let ring ----- | let ring ----- | let ring -----

D5

let ring ----- | let ring ----- | let ring ----- | let ring -----

Half-time feel

Gtrs. 1 & 2

C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (2 times)

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

2. When you think _ a - bout _ the things that she did long _ a - go, _ it

End half-time feel

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

breaks your heart _ but deep down boy, _ you don't want her _ to go. _

Interlude

Gtr. 1 D5 Dsus4 D

let ring -----|

let ring -----|

let ring -----|

Detailed description: This block contains the first system of the guitar interlude. It features a treble clef staff with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with some notes tied across measures. Below the staff is a six-string guitar fretboard diagram showing fingerings: 3, 3, (3), 0, 3 in the first measure; 0, 2, 2, 3, 2, 0, 2, 0 in the second; 2, 2, 0, 2, 3 in the third; and 0, 2, 2, 3, 2, 3, 0, 2, 0 in the fourth. The diagram includes a first-finger pull-off from the 3rd fret to the 2nd fret in the first measure.

D5 Dsus4 D

let ring -----|

let ring -----|

let ring -----|

Detailed description: This block contains the second system of the guitar interlude. It continues the melody from the first system. The fretboard diagram shows fingerings: 3, 2, 3, (3), 0, 3 in the first measure; 0, 2, 2, 3, 2, 0, 3, 2, 0 in the second; 3, 3, 2, 2, 3, 3 in the third; and 3, 3, 2, 3, 2, 0, 2, 0 in the fourth. The diagram includes a first-finger pull-off from the 3rd fret to the 2nd fret in the first measure.

Half-time feel

B5 A5 F#5 A5 B5 A5 F#5 A5

Detailed description: This block shows the half-time feel section. It consists of a single staff with a treble clef and a key signature of two sharps. The notation is mostly whole notes and half notes, with some rests. The notes correspond to the chords listed above: B5, A5, F#5, A5, B5, A5, F#5, A5.

You

End Rhy. Fig. 2

Rhy. Fig. 2

Gtrs. 1 & 2

Detailed description: This block shows the rhythm figure 2 for guitars 1 and 2. It consists of a single staff with a treble clef and a key signature of two sharps. The notation is a series of eighth notes and quarter notes, with some rests. The notes correspond to the chords listed above: B5, A5, F#5, A5, B5, A5, F#5, A5.

Bridge

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (1 1/2 times)

B5 A5 F#5 A5 B5 A5 F#5 A5

Detailed description: This block shows the bridge section. It consists of a single staff with a treble clef and a key signature of two sharps. The notation is a series of eighth notes and quarter notes, with some rests. The notes correspond to the chords listed above: B5, A5, F#5, A5, B5, A5, F#5, A5.

feel your nerves _ are shat - ter - ing, _ you feel _ you want _ to die. _

End half-time feel

B5 A5 F#5 A5 B5 A5 F#5 A5

Detailed description: This block shows the end half-time feel section. It consists of a single staff with a treble clef and a key signature of two sharps. The notation is a series of eighth notes and quarter notes, with some rests. The notes correspond to the chords listed above: B5, A5, F#5, A5, B5, A5, F#5, A5.

Just be - cause _ the one _ mis - take _ of tell - ing you _ a lie. _

Rhy. Fill 1

Gtr. 2

Detailed description: This block shows the rhythm fill 1 for guitar 2. It consists of a single staff with a treble clef and a key signature of two sharps. The notation is a series of eighth notes and quarter notes, with some rests. The notes correspond to the chords listed above: B5, A5, F#5, A5, B5, A5, F#5, A5.

D5

Gtr. 1

Dsus4 D

let ring -----

1/2

D5

let ring --

let ring -----

1

Dsus4 D

Half-time feel

D5

Gtrs. 1 & 2

let ring -----

C5

F5 E5 F5 G5 D5

C5

F5 E5 F5 G5

3. If

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (1 3/4 times)

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

I were you I'd try a - gain and try to make a - mends. She

End half-time feel

Gtr. 2: w/ Rhy. Fill 2

D5 C5 F5 E5 F5 G5 D5 C5 F5 E5 F5 G5

on - ly thinks of you, you know I'm talk - ing as a friend.

Outro

Gtr. 1 D5 Dsus4 D

let ring

D5 Dsus4 D D5

let ring

Rhy. Fill 2

Gtr. 2

Under the Sun/ Every Day Comes and Goes

Words and Music by Frank Iommi, Terence Butler, William Ward and John Osbourne

Tune down 1 1/2 steps:
(low to high) C#-F#-B-E-G#-C#

“Under the Sun”

Intro

Slowly ♩ = 45

E5 B5 B♭5 D5 C#5 C5 B5

Gtrs. 1 & 2 (dist.) *mf* *Play 3 times*

Faster ♩ = 130

N.C.(E5)

1. 2.

1. Well, I don't

Riff A End Riff A

P.M. --- P.M. P.M. P.M. --- P.M. P.M. P.M. --- P.M. P.M.

Verse

Gtrs. 1 & 2: w/ Riff A (16 times)

N.C.(E5)

want no ___ Je - sus freak to tell me what it's all ___ a - bout, ___
want no ___ preach - er tell - ing me a - bout the God in the sky. ___
___ what I tell ___ you, it's the on - ly way you'll find in the end. ___

no
No, I don't
Just be -

Under the Sun

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Every Day Comes and Goes

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black ma - gi - cian tell - ing me to cut my soul out.
want no - one to tell me where I'm gon - na go when I die.
lieve in your - self, you know you real - ly should - n't have to pre - tend.

Don't be -
I want to
Don't let those



lieve in vi - o - lence, I don't e - ven be - lieve in peace.
live my life, I don't want peo - ple tell - ing me what to do.
emp - ty peo - ple try and in - ter - fere with your mind.

I've
I just be -
Just live



o - pened the door, now my mind's been re - leased.
lieve in my - self 'cause no one else is true.
your life and leave them all be - hind.

N.C.

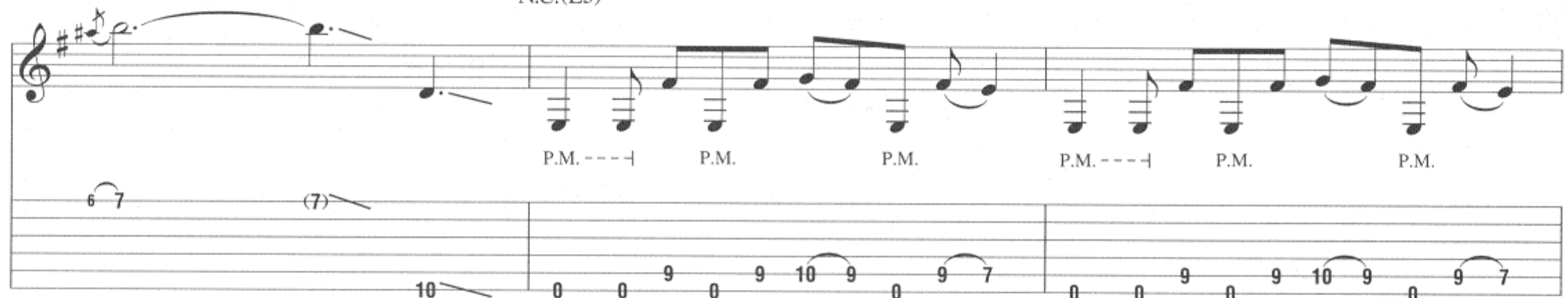
To Coda

Gtrs. 1 & 2



1.

N.C.(E5)



2.



“Every Day Comes and Goes”

Faster ♩ = 230

Gtr. 2 tacet

N.C.(A5)

(G5)

(A5)

(G5) (G#5)

Gtr. 1

(A5)

(G5)

(A5)

(G5)

Gtrs. 1 & 2

Verse

A5

G5

A5

G5

Rhy. Fig. 1

End Rhy. Fig. 1

Gtrs. 1 & 2: w/ Rhy. Fig. 1 (4 times)

A5

G5

A5

G5

A5

G5

A5

G5

A5

N.C.

Gtrs. 1 & 2

(Drums)

3

B5 A5 B5 A5

Rhy. Fig. 2 End Rhy. Fig. 2

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (6 times)

B5 A5 B5 A5

2. Peo - ple hid - ing their real faces, each _____ one run - ning their _____ rat rac - es. Be -

B5 A5 B5 A5

hind each flow - er there grows a weed, _____ in their world of make - be - lieve. _____

B5 A5 B5 A5

B5 N.C.

Gtrs. 1 & 2 (Drums) 3

Guitar Solo

C#5 B5 C#5 B5

Gtr. 3 (dist.)

mf

Gtrs. 1 & 2

C#5 B5 C#5 B5 C5

D5 C5 D5 C5

Rhy. Fig. 3 End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 3 (6 times)

Gtr. 3

D5 C5 D5 C5

D5 C5 D5 C5

D5 C5 D5 C5

Interlude
Slower ♩ = 130
Gtr. 3 tacet
N.C.(E5)

D.S. al Coda

3. So be - lieve__

Gtrs. 1 & 2

P.M. --| P.M. | P.M. P.M. --| P.M. P.M. P.M. --| P.M. P.M. P.M. --| P.M. P.M.

⊕ Coda

Interlude
Slower ♩ = 100
N.C.

E5
Riff B

D5
Gtrs. 3 & 4 (dist.)

C5

B5

Gtrs. 1 & 2

End Riff B

Guitar Solo

Gtrs. 1 & 2: w/ Riff B (5 times)

E5

D5

C5

Gtrs. 3 & 4

Measures 1-3 of the guitar solo for Gtrs. 1 & 2. The notation is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: F#4, G4, A4, B4, C5, D5, E5, F#5. The second measure contains a series of eighth notes: D5, C5, B4, A4, G4, F#4, E4, D4. The third measure contains a series of eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The fretboard diagram below shows the corresponding fret numbers for each note.

B5

E5

D5

Measures 4-6 of the guitar solo for Gtrs. 1 & 2. The notation is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: B5, A5, G5, F#5, E5, D5, C5, B4. The second measure contains a series of eighth notes: A4, G4, F#4, E4, D4, C4, B3, A3. The third measure contains a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The fretboard diagram below shows the corresponding fret numbers for each note, with some notes marked with a 1 1/2 fret bend.

C5

B5

Gtr. 3

Measures 1-2 of the guitar solo for Gtr. 3. The notation is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The second measure contains a series of eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2. The fretboard diagram below shows the corresponding fret numbers for each note, with some notes marked with a 1/2 fret bend.

Gtr. 4

Measures 1-2 of the guitar solo for Gtr. 4. The notation is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The second measure contains a series of eighth notes: B3, A3, G3, F#3, E3, D3, C3, B2. The fretboard diagram below shows the corresponding fret numbers for each note, with some notes marked with a 1/2 fret bend.

E5

D5

8va

loco

Measures 3-4 of the guitar solo for Gtrs. 1 & 2. The notation is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: E5, D5, C5, B4, A4, G4, F#4, E4. The second measure contains a series of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The fretboard diagram below shows the corresponding fret numbers for each note, with some notes marked with a 1/2 fret bend.

8va

loco

Measures 5-6 of the guitar solo for Gtrs. 1 & 2. The notation is in treble clef with a key signature of one sharp (F#). The first measure contains a series of eighth notes: E5, D5, C5, B4, A4, G4, F#4, E4. The second measure contains a series of eighth notes: D4, C4, B3, A3, G3, F#3, E3, D3. The fretboard diagram below shows the corresponding fret numbers for each note, with some notes marked with a 1/2 fret bend.

The image displays a musical score for guitar, organized into two systems. The first system is for the C5 and B5 positions, and the second system is for the 8va and loco positions. The score includes various musical notations such as notes, rests, and fingerings, as well as guitar-specific notations like '8va' and 'loco'.

System 1: C5 and B5

The first system is divided into two parts: C5 and B5. The C5 part is in the key of D major (one sharp) and 12/8 time. It features a treble clef and a key signature of one sharp (F#). The B5 part is in the key of E major (two sharps) and 12/8 time. It features a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings, as well as guitar-specific notations like '8va' and 'loco'.

System 2: 8va and loco

The second system is divided into two parts: 8va and loco. The 8va part is in the key of D major (one sharp) and 12/8 time. It features a treble clef and a key signature of one sharp (F#). The loco part is in the key of E major (two sharps) and 12/8 time. It features a treble clef and a key signature of two sharps (F# and C#). The notation includes various musical symbols such as notes, rests, and fingerings, as well as guitar-specific notations like '8va' and 'loco'.

The image shows a page of guitar sheet music for the song "The Highway" by The Highwaymen. The page is divided into two systems of music. The first system begins with a treble clef and a key signature of one sharp (F#). The first staff contains a melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a treble clef and a key signature of one sharp. The second system also begins with a treble clef and a key signature of one sharp. The first staff contains a melody with a treble clef and a key signature of one sharp. The second staff contains a bass line with a treble clef and a key signature of one sharp. The page includes various musical notations such as notes, rests, and fingerings.

The image displays a musical score for guitar, consisting of two systems of music. The first system features a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The second system features a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). Both systems include complex rhythmic patterns and fingerings indicated by numbers and arrows.

System 1 (Treble Clef):

- Staff 1:** Contains musical notation with various note values, rests, and accidentals (sharps and flats). It includes a key signature of one sharp (F#) and a common time signature (C).
- Staff 2:** Contains rhythmic notation with numbers (12, 14, 15) and arrows indicating fingerings (1, 1/2).

System 2 (Bass Clef):

- Staff 1:** Contains musical notation with various note values, rests, and accidentals (sharps and flats). It includes a key signature of one sharp (F#) and a common time signature (C).
- Staff 2:** Contains rhythmic notation with numbers (12, 14, 15, 16, 4, 5) and arrows indicating fingerings (1/4).

Interlude

Gtr. 3: w/ Riff B (2 times)

Gr. 4

E5 D5 C5 B5

The musical score for guitar 4 is written in treble clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some triplets. The fretboard diagram below shows the fingerings for the first four measures. Measure 1 (E5) has frets 7, 7, 7, 7, 4, 5, 4, 5, 4. Measure 2 (D5) has frets 5, 5, 7, 4, 4, 5, 4, 5, 4. Measure 3 (C5) has frets 8, 8, 8, 5, 8. Measure 4 (B5) has frets 7, 7, 7, 7, 4, 5, 4, 5, 4.

E5 D5 C5 B5

Gtrs. 3 & 4

E5 D5 C5 N.C.

Gtr. 3

Gtrs. 1, 2 & 4

Slower ♩ = 94

E5 D5 C5 N.C.

Gtrs. 1-4

Slower ♩ = 80

E5 D5 C5 N.C. E5

rit.

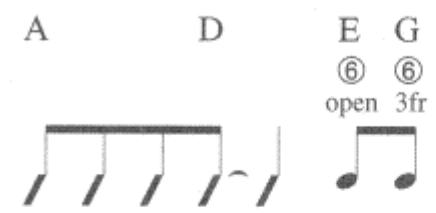
GUITAR NOTATION LEGEND

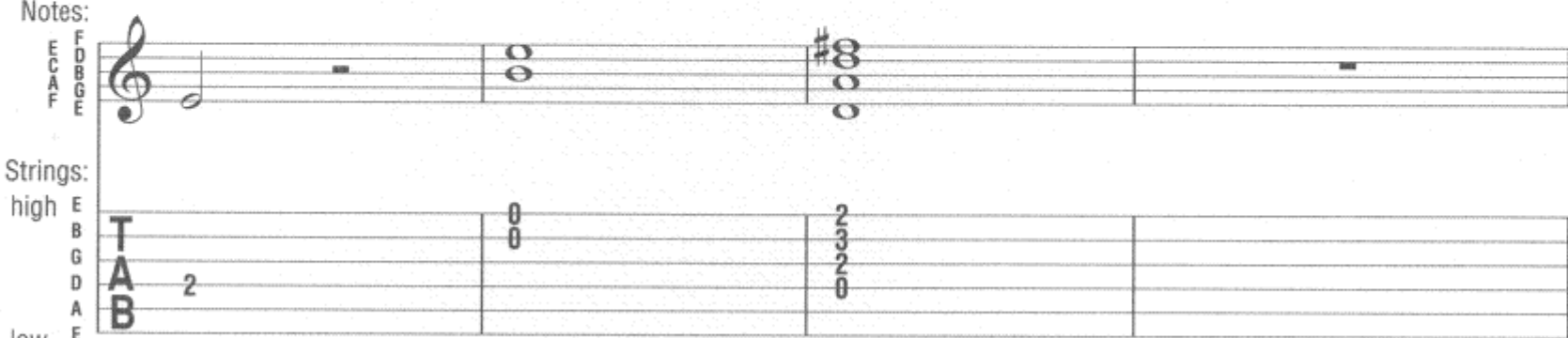
Guitar music can be notated three different ways: on a *musical staff*, in *tablature*, and in *rhythm slashes*.

RHYTHM SLASHES are written above the staff. Strum chords in the rhythm indicated. Use the chord diagrams found at the top of the first page of the transcription for the appropriate chord voicings. Round noteheads indicate single notes.

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

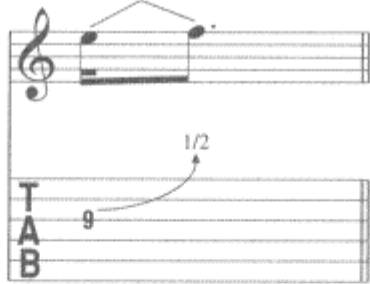
TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes: 

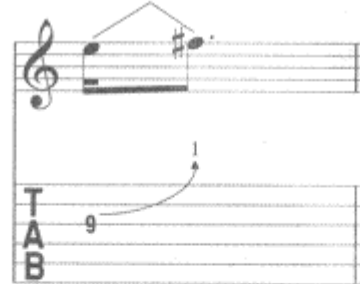
Strings: 

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

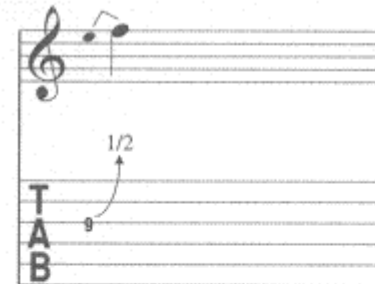
HALF-STEP BEND: Strike the note and bend up 1/2 step.



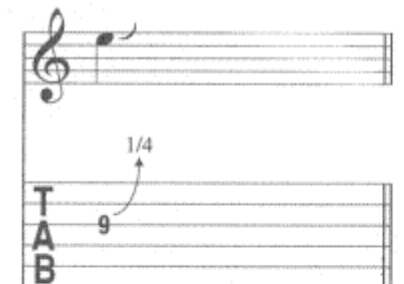
WHOLE-STEP BEND: Strike the note and bend up one step.



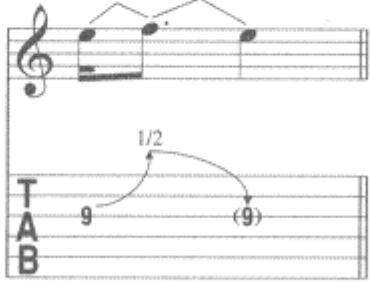
GRACE NOTE BEND: Strike the note and immediately bend up as indicated.



SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.



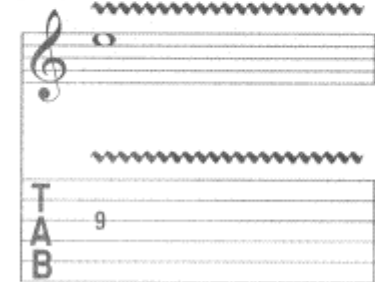
BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.



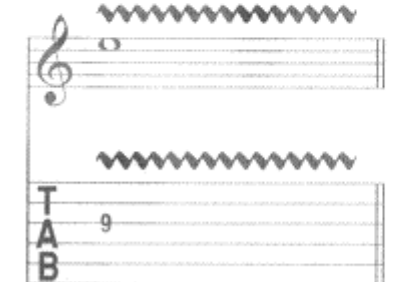
PRE-BEND: Bend the note as indicated, then strike it.



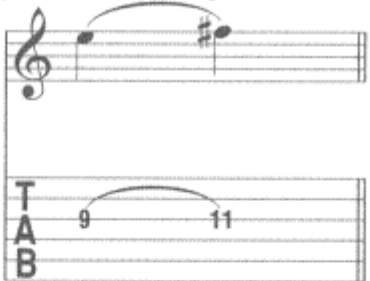
VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.



WIDE VIBRATO: The pitch is varied to a greater degree by vibrating with the fretting hand.



HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.



PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



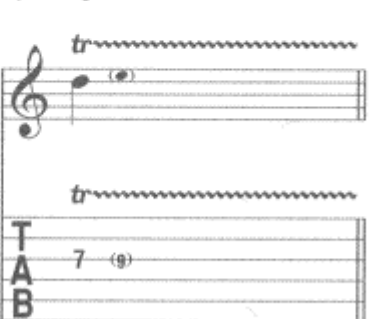
LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.



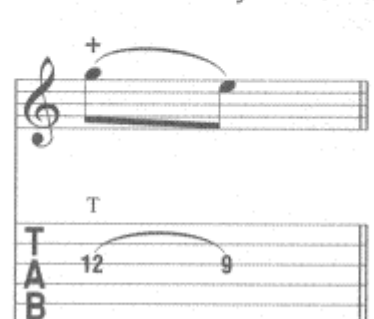
SHIFT SLIDE: Same as legato slide, except the second note is struck.



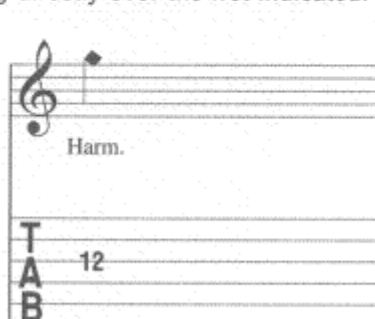
TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.



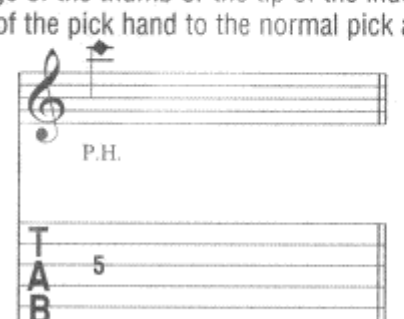
TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.



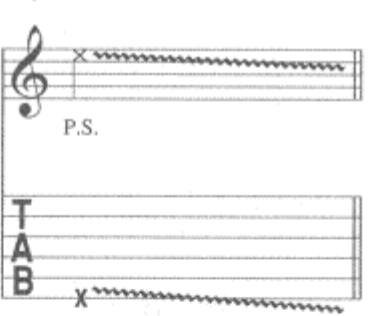
NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.



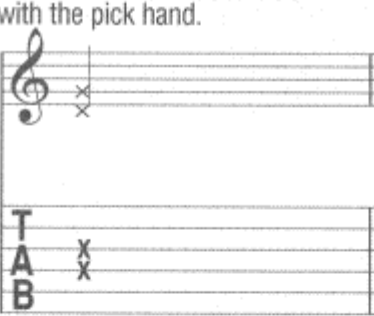
PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.



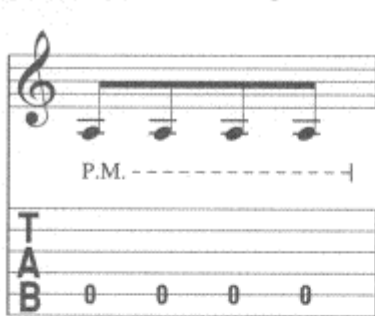
PICK SCRAPE: The edge of the pick is rubbed down (or up) the string, producing a scratchy sound.



MUFFLED STRINGS: A percussive sound is produced by laying the fret hand across the string(s) without depressing, and striking them with the pick hand.



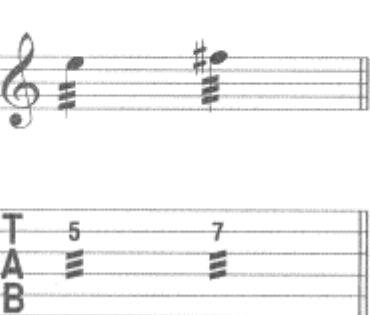
PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.



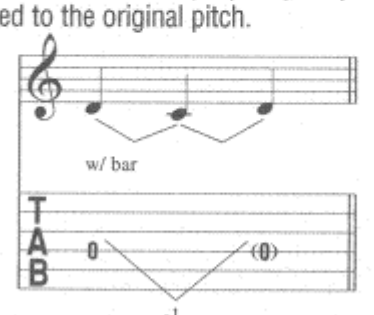
RAKE: Drag the pick across the strings indicated with a single motion.



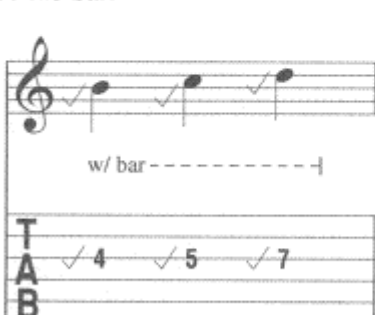
TREMOLO PICKING: The note is picked as rapidly and continuously as possible.



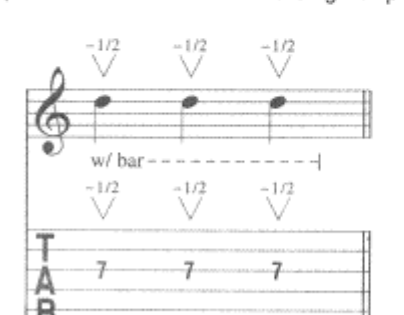
VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.



VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.



VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.



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